Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Big Boom For New Exhib Body

Prices Too High, Says Movie Critic

Admission prices are too high and they could be cut in half, still leaving a legitimate profit, writes Roly Young, screen columnist of the Toronto Globe and Mail. The limiting of stars' salaries under the new government order and the cutting of production costs would make lower fees possible, Young

(Continued on Page 3)

IODE Asks for Sunday Movies

The question of Sunday showings of motion pictures for members of the armed forces was raised last week at a meeting of the executive of the Independent Order of Daughters of the Empire. A number of times in the past the suggestion has been presented by different people and one military

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Rosenfeld Heads B of T Movies' Section

Louis Rosenfeld of Columbia was elected chairman of the motion picture section of the Toronto Board of Trade at its annual meeting last week. R. W. Bolstad became vce-president and F. D. Tolchard secretary-treasurer. H. Freedman, Leo Devaney and J. J. Fitzgibbons joined the executive committee, replacing H. Alexander, B. Geldsaler and J. P. O'Loghlin.

An Industrial Relations committee was set up to replace three others, the Executive, Conciliation and Wages and Prices committees.

N. A. Taylor, departing chairman, spoke on the past year's activiites and the meeting discussed a number of matters, among them army camp shows and children's matinees.

To Date Motion Picture Theatres Ass'n of Ontario Lists 229 Houses

Ontario's new exhibitor body, the Motion Picture Theatres Association of Ontario, which was organized recently, seems to have gotten away to a powerful beginning. Syd Taube, secretary of the organization, in making the first membership announcement, revealed that the number of theatres affiliated has reached 229. He reports a wide general interest and many promises of support.

The new body is an all-embracing one, comprising circuits and Independents, and its apparently rapid growth is no doubt due to the fact that there is no similar type of exhibitor association in

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LAC Larry A. Allen



P/O Larry A. Allen

Two members of the well-known theatre family who are in operational zones. LAC Lawrence A. Allen, who left the University of Toronto to go on active service, is a son of the late Jay J. Allen. Pilot Officer Lawrence A. Allen (observer), son of Max Allen of Windsor, has just arrived overseas. He's a graduate of the University of Michigan.

Guss Works Ontario

Bill Guss, Regal salesman who operated in Quebec and the Maritimes, is now covering Ontario for the company. The gasoline shortage has not restricted Bill's roving any, since he is using the train and bus.

Pappy Magee

A son, Paul Arthur Melvyn, was born to Mr. and Mrs. Art Magee at St. Michael's Hospital on November 7th. Art manages the Community, Toronto. Congratulations.

Thievery Grows In Theatres

Theatres, always targets for patrons with petty larceny, have been hit rather hard lately by increased pilfering and minor vandalism. The growth of patronage has caused a proportionate increase in small thievery and nuisances of every kind.

With the public made conscious

(Continued on Page 2)

Samuel Rittenberg, 28, Passes at Toronto

Samuel Rittenberg, member of the well-known theatre family, passed away in Toronto on November 8th at the age of 28. He had been ill for some time.

The late Mr. Rittenberg shared the operation of two Toronto theatres, the Orpheum and Garden, with his father, Norman, and his brother, Murray.

Charges Nova Scotia Allied's Name Misused

Misuse of the name of the Allied Exhibitors of Nova Scotia in two instances, once each by Barnett E. Laxer and Henry Falk, is claimed by W. H. Cuzner, president of that organization, in a letter to Canadian Film Weekly. Mr. Cuzner points out that the controversial booklet published recently under the signature of Laxer as president of the Independent Motion Picture Exhibitors of Ontario, which contained a memorandum of the National Council of Independent Exhibitors of Canada, improperly listed A. J. Mason as the nominee of Nova Scotia Allied to the latter organization.

"The use of the name of Allied Exhibitors of Nova Scotia by Mr. Laxer and Mr. Falk is without warrant, or permission or knowl-

(Continued on Page 3)

Sam Fine Receiver For Iola, Toronto

Partnership in the Iola Theatre, Toronto, between Rose and Harry Ginsler and Louis Stancer et al was dissolved last week by consent and Samuel Fine appointed receiver with power to manage and carry on business pending winding up and sale.

This judgment was a result of injunction proceedings instituted by the Ginslers against L. Stancer et al. for an order restraining the defendants from managing or operating the theatre until trial.

COMBINATION BILL A WINNER

Esquire's double-bill of Pathe's "Chamber of Horrors" and "Death Cell" is a proven success in Winnipeg, Hamilton, Vancouver—and just concluded a smash week at the Orpheum Theatre, Montreal. Book this winning twosome now. (Advt.)

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HYE BOSSIN, Managing Editor

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TUESDAY, DECEMBER 1st, 1942
(Luncheon, 1 p.m.—Meeting 2 p.m.)

•

General discussion and election of officers for the coming year.

IT IS IMPORTANT THAT EVERY EXHIBITOR IN ONTARIO ATTEND THIS MEETING. Send in your name for luncheon reservation today—NOW!

•

MOTION PICTURE THEATRES ASSOCIATION OF ONTARIO

Room 105 Crown Bldg.,
26 Queen St. East,
Toronto

Syd B. Taube,
Secretary,
Telephone Elgin 9630

New Exhib Body Makes Progress

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Ontario, though several are highly successful in other parts of Canada.

Ontario exhibitors and others, Mr. Taube, a film pioneer, stated, have been somewhat appalled by the loud inter-industry bickering at a time when other great businesses have managed to establish harmony within. The association grew out of the desire to eliminate unseemly quarreling and provide more unity, concentrating the industry's energy on more important problems.

A general meeting has been announced for December 1st, at which elections will be held. The constitution will prevent any individual, no matter how many theatres he operates, from having a controlling voice. The new offices are at 105 Crown Building, 26 Queen street east, Toronto.

"Why a new organization at this time?" a Canadian Film Weekly reporter asked Syd Taube.

"The Canadian motion picture industry," he replied, "is today a greater and more involved business than at any time in its history. It's obvious that it will grow even more complicated. We have our own problems to worry about and we must also share many of the problems of the government, all the way from production of new revenue for the government and the playing of an important part in its relations with the people. It's too much to expect the men designated by the government to work with the industry to get the most out of their jobs unless they get advice they can rely on and the whole-hearted support of every section of the industry."

Mr. Taube said it was the duty of the industry to present a united viewpoint on the many things affecting us, a viewpoint that would be worked out by the industry through preliminary discussions with exhibitor bodies throughout the Dominion, no matter to what category they belonged. "This ironing out of our problems will help both us and the government," he explained. "We intend to be the Ontario medium for that purpose."

"I feel personally that this industry has been good to its members for a good many years, including myself," he said, "and it's high time we showed our appreciation by doing things together that will protect its future and give proper regard for the vital questions of the moment. I'm only too glad to be able to help in this way. Everyone I have spoken to is quite pleased and the future looks very encouraging."

The Motion Picture Theatres Association of Ontario's slogan, as offered on its letterhead, is "A United Front for the Industry." The organization evolved from the Independent Theatres Association, which changed to help create what its members considered to be an important need.

Syd Taube is a veteran of the industry whose popularity extends from coast to coast. Among the first members of the Canadian Motion Picture Pioneers, he has served on committees all the way back to the days before organized trade associations. There is no better informed film man in Canada than the ever-friendly Syd.

Thievery Grows In Theatres

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of the value of metals, anything which can be detached or screwed off doesn't remain in its proper place as long as it used to. Drinking fountains have required periodic replacement of small parts in the past. Now the regular disappearance of detachable parts has caused some houses to allow them to remain unusuable when it isn't possible to get the type of stand made of one piece. Two Toronto houses suffered the removal of fountain tops lately, in one case a chromium-plated tap being stolen which cost $11.

Another house had no sooner laid down a small Oriental carpet than it disappeared. Ash trays disappear regularly from mezzanines and ladies' powder rooms as well as men's washrooms. Matchbox holders and any small items removable are being constantly replaced until the manager gets tired or gets theft-proof articles.

Another recent development which has perturbed managers is the unwarranted marking up of walls by inconsiderate people. Attendants have been stationed to supervise the washrooms whenever they can be spared. There is much more cluttering up of the floors and the plumbing now.

Audiences these days show an increased demonstrativeness, often breaking into laughter at the stray remark of some patron joking about a scene in the picture. Increased employment has brought folks to theatres who couldn't afford as many visits before and this familiarity, in some, has bred contempt for the rights of other patrons, as well as for the picture and the premises. There's a reckless spirit abroad in the land, part of the will to Victory, and theatres and cafes are inconvenienced by those who can't keep it properly directed.

There is a definite increase in juvenile delinquency on the continent and much of the present situation can be attributed to it.

NS Allied Name Misused—Cuzner

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edge of Allied Exhibitors of Nova Scotia," Mr. Cuzner states.

The use of the name of Nova Scotia Allied in connection with the appointments of A. J. Mason and Arthur Fielding to the separate Victory Loan theatre group by Henry Falk, who headed it, was also criticized by Mr. Cuzner. Mason was appointed chairman for Nova Scotia by the Canadian Motion Picture War Services Committee and Falk also named him as his representative there. Falk, Mr. Cuzner said, "is neither a member, an officer or has any connection with the Allied Exhibitors of Nova Scotia" and his use of its name in connection with his appointee was "unwarranted and incorrect."

Henry Falk, when asked about Mr. Cuzner's statement, said that the latter, an Independent, had agreed some time ago to convene the Independents of Cape Breton to implement the work of the National Council of Independent Exhibitors of Canada.

"Mr. Mason," he said, "was authorized by the Independent members of the Allied Exhibitors of Nova Scotia to act on the National Council for all purposes. Mr. Fielding's name was used incorrectly. It should have been used in connection with Independent Exhibitors, Ltd. of New Brunswick, and was identified correctly in all other instances."

A letter from A. J. Mason, Mr. Falk announced, substantiated this explanation.

Another Gal Manager

Thelma Humphreys, formerly of Vancouver, is managing the Hollywood, Campellford, Ontario, which was recently acquired by Pete Barnes and Lou Davidson.





Admissions Too High?

Elsewhere in this issue you have read of Roly Young's printed claim that movie prices, when related to Hollywood profits, are much too high. Young, daily motion picture columnist of the Toronto Globe and Mail, says that the industry is making too much profit and that it does nothing to pass this on to the patron. Since Young's opinions are widely-read and highly-regarded, this point of view will certainly win many sympathizers through his claim.

Young is one fellow who speaks right up. He recently gave Columbia's "Talk of the Town" two stars when other American and Canadian reviewers rated it as a top-notch production. The picture played to lineups and holdovers everywhere. Roly's critical opinion has an admitted effect on the boxoffice. "Talk of the Town," however, got a second week at Uptown, Toronto. So Roly wrote that it had probably been booked in there for two weeks in the first place.

Another negative vote as far as the industry is concerned was registered recently by Young when he expressed a lack of sympathy for Hollywood's attempts to have its English coin thawed out. The British government subsequently unfroze a $50,000,000 chunk, apparently seeing Hollywood's side where Roly didn't. Theatre and distribution profits are certainly well checked by both the Canadian and American governments, as well as by financial editors, and it isn't likely that the motion picture industry would get privileges that other industries wouldn't. Statements of excess and untaxed profit in any industry should be left to the proper authorities, who certainly know their jobs. Statements from others are unfair and harmful unless the entire financial machine, from admissions to allocation of first-figure profits, are included to give the reader a complete understanding.

What of the Future?

In the matter of profits and lower admission prices, Young qualifies his argument with the possible results of the $25,000 annual income limit and the money to be saved by the cutting of production costs. Before a claim based on smaller cost is made, the situation studied should be a real one, not a possible one.

It isn't likely that the USA government will allow the companies to retain the production saving. One hundred per cent excess profits tax starts early in Hollywood. It's easy to assume that Washington wants the extra money and will devise taxation to divert it if present taxation doesn't satisfy that purpose. The chances that it will wish to see it passed on to the patron aren't very high.

But no matter what happens to guarantee that the industry won't get the extra money, there will always be a large number of people who, like most of us, shy from financial mazes, and will continue to believe that theatres are overcharging them. It is enough to make that statement once to plant it permanently in their minds, regardless of actuality or future correction.

Hard as we try, small things crop up that constantly undermine the industry's intensive and continued campaign for good will.

Prices Too High, Says Movie Critic

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claims.

Here is Young's contention:

"The unfair part of the set-up is that the movie business is making too much profit (my popularity with the trade will be zero by the end of this column!) and does nothing to pass this on to its vast audience.

"True, the movies are popular-priced entertainment, but they could cut their prices in half and still make a legitimate profit. One studio, for instance, shows a net profit of eight million dollars on a year's productions, all of which have been lavish and all of which could have been cut in cost. Under the present set-up of Government rulings and regulations, that same studio will turn out the same number of films for approximately 40 per cent less cost, and they could readily make that 50 per cent when they reduce their stable of stars and executives to the $25,000 limit.

"Why, then, shouldn't this saving be passed on to the patron? Or will the company merely proceed to show twice as much profit? Actually, there is no star on earth who is worth $150,000 for about ten weeks' work. IF the film is going to make a huge profit, he's ENTITLED to his cut, but he still isn't worth it and only gets it because Hollywood financing is based on inflation."




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UNITED
ARTISTS

IODE Asks for Sunday Movies

(Continued from Page 1)

authority has favored the idea.

"We think movies should be made available for all branches of the armed service and the merchant marine, not the general public," Mrs. W. B. Horkins, regent of the Municipal Chapter, was quoted as saying. "There would be no admission fee. The uniform would admit them. There would be no profit.

"It might also be provided that the movies should be shown in the afternoons and after 8:30 on Sunday nights, so there would be no conflict with church service," she said. "We have been given to understand that with these conditions there would be no objection on the part of the Lord's Day Alliance. The moving picture authorities have agreed to give the service and it is a fine contribution on their part."

Shawn, Coldoff Visit New Soviet Minister

Herman Shawn of Esquire Films, which company distributes Soviet product in Canada, and Louis Coldoff, who originally brought Russian films to Canada, visited the new Soviet minister to the Dominion, F. Gusev, in Ottawa last week.

DIGEST of REVIEWS

New Reviews

THE HARD WAY (Vitagraph)

This is a sturdy drama featuring a combination of music and tragedy, usually hard to mix. They come out very well together here. It's the story of a small town girl moved out of her dreary surroundings when a vaudeville actor falls in love with her. Joan Leslie plays the coal-town girl and Ida Lupino the sister who directs and goads her to stardom relentlessly, no matter the cost in other people's happiness.

It's no story for the kids but adults will react to it very well. Joan Leslie's acting is good but her work as a musical comedy star is of minor distinction when compared with current song-and-dance favorites. Jack Carson gives a fine performance as the husband victimized by his sister-in-law's ambition, and Dennis Morgan plays well as the cynical observer of the sordid developments. Gladys George does a bit.

THE VOICE OF TERROR (Universal)

Sherlock Holmes is brought back to solve the up-to-minute mysteries. He's played by Basil Rathbone, who not only captures the spy who owns a secret radio voice but prevents an invasion of England. It's a nice job of thriller stuff. Nigel Bruce is Watson and Evelyn Ankers is the girl in the case. On hand are Reginald Denny and Montagu Love.

EYES IN THE NIGHT (Regal)

Edward Arnold plays a blind detective who, aided by his "seeing eye" dog, turns in a Nazi spy ring. It's a highly interesting piece of work, made so by care and attention to all details. Ann Harding bows back in here, Donna Reed helps and Allen Jenkins looks after the laughs.

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Walter Woolf King, Joan Woodbury, Parkyakarkus, Duncan Renaldo

★

BROADWAY BIG SHOT
A headline hunter goes to jail for a story.
Ralph Byrd, Virginia Hale, William Halligan

★

PRISONER OF JAPAN
A boy and a girl give their lives to stop Japan.
Alan Baxter, Gertrude Michael

★

GALLANT LADY
The story of a mercy killer who escapes.
Rose Hobart, Sydney Blackmer, Jane Novack

★

SWAMP WOMAN
Savage! Exciting! Exotic!
Ann Coreo, Jack Larue

★

BOMBS OVER BURMA
Anna May Wong, Noel Madison, Leslie Madison

★

MEN OF SAN QUENTIN
Filmed inside the prison walls!
J. Anthony Hughes, George Breakston, Eleanor Stewart

★

THE MAD MONSTER
Half-man, half-beast—and a killer!
Johnny Downs, George Zucco, Anne Nagel

★

THE PANTHER'S CLAW
A fine spine-chiller!
Sydney Blackmer, Ricki Vallin, Bryan Foulger

★

DUKE OF THE NAVY
For fun only!
Ralph Byrd, Veda Arnborg

★

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Regal Gang Gives Up For Milk and Smokes

Mrs. Oake, Harry Kressler and Allen Kahn of Regal did a little systematic nudging of the head office and Toronto branch bunch, shaking loose some $30 dollars. Twenty dollars went to the Milk Fund, which sends the cow juice to the English kids, and the other ten went into the Tobacco Fund for the lads overseas. Nice going, folks.

Stag for I. Siegel

Friends of Irving Siegal, projectionist son of Dave Siegal, past vice-prexy of the Toronto Local of the IATSE, are arranging a stag in his honor. The place is Chudleigh House and the date is November 21st. Irving's bride-to-be is Miss Thelma Resnick.

United Artists' Gets Disney Features

Walt Disney, whose shorts are handled by RKO, has reached an agreement with United Artists through which that company will distribute his features, starting with "Victory Through Air Power." UA will also handle Disney's Latin-background shorts and these may be released first.

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TOWER OF TERROR

starring MOVITA, starred in "Mutiny on the Bounty"

MICHAEL RENNIE — WILFRED LAWSON

EAST OF PICCADILLY

JUDY CAMPBELL — SEBASTIAN SHAW

HENRY EDWARDS — JUNE CORDA

THE FARMER'S WIFE

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